

NEW YORK, SUNDAY, FEBRUARY 6, 1921.

Women Wage Earners With Five Figure Incomes Far More Numerous Than Any One Would Imagine

Two, at Least, Reach \$100,000 a Year, While \$25,000 in Pay Envelope Is Almost Common and \$10,000 Stipend Is Attained Often--Scenario Writing and Cinema Directing the Highest Paid Vocations, While Invasion of Banking, Advertising and Sales Fields Proves Almost as Profitable to the Experts Regardless of Sex---Many Find There Is Romance in Commercial Pursuits as Well as in Affairs Where Sentiment Plays a More Prominent Part

ONE HUNDRED THOUSAND dollars a year! Not a mean salary for a man, even be he a wizard in his line. Still more remarkable it seems for a woman to be drawing such pay, yet a few at least are getting that amount, and they are becoming legion whose stipend runs into five figures. In fact, woman having proved her mettle by invading the business world, is proving her merits by pushing to the very front in the realm of the highest salaried workers.

The careers of many representative men whose notable success is measured in annual earnings of \$10,000, \$25,000, \$50,000 and upward have been sketched previously in the Magazine Section of THE NEW YORK HERALD. The present article deals in a similar way with the lives and attainments of women who rank among the highest paid in the fields of business, finance and the professions, telling not only what they have accomplished, but how they did it, giving the "secrets of success" as their own experiences have disclosed them.

If ever there was a favorite of fortune it is Anita Loos, who writes "scripts" for Constance Talmadge. She may have been born with a silver spoon in her mouth or even a golden one, since each year \$100,000 pours into her own personal treasury. Her story reads like a romance. Born to the stage she got a ten years' start over her contemporaries--such women as Gertrude Atherton, Elinor Glyn, Zoe Akins and men like Sir James M. Barrie, Robert W. Chambers, Sir Gilbert Parker and the rest of the celebrities who are or have been in California studying the technique of the motion picture business from the inside--and she has made the most of it. She came naturally by her literary as well as her theatrical talent, for her father was not only an actor and a manager of stock companies but an editor also. She played a part on the stage as soon as she could walk, and there paved the way to the success she has scored in her present work.

Her First Movie Stories

Written at the Age of 14

Entering the high ceilinged drawing room of her fine home in Gramercy Park recently to greet a NEW YORK HERALD representative, she looked not a day over 14. Her coloring is dark, denoting her French ancestry, for she is of Huguenot descent. Her features too are indicative of her Norman blood. She was a symphony in brown on this occasion, with a short skirted, one piece frock in tobacco brown silk all flecked over with little ribbon bows that stood up like butterflies over the surface, silk stockings to match and a pair of the most adorable little mules, so tiny as to have satisfied the most exacting of Prince Charmings in Cinderella days. As for a real Prince Charming, Anita Loos already has one in the person of John Emerson, her husband, with whom she is now collaborating in writing picture stories for Miss Talmadge. But we are getting far away from our story, for Gramercy Park is a far cry from San Diego, Cal., where Miss Loos first began writing picture stories at the age of 14. At that time Griffith was working in Los Angeles, and the young author was sending her stuff with surprising regularity to the studio and quite as conformably her efforts were received. She wrote for Mr. Griffith for two years before he saw her, and when one day, with her mother, she called in response to a request at the studio the manager could scarcely believe his eyes that this slender little girl in a Peter Thompson sailor suit was the one who had been supplying him with scenarios.

Finding also she could act, he offered her a part in "Judith of Bethulia," which was then being produced, but after considering the proposition Anita's mother decided, "We will catch the midnight train for home." After this experience the girl continued to write, at the same time acting in stock, attending school and reading everything pertaining to her special interests. But San Diego finally got on Anita's nerves, so she ran away and got married.

"I went to Mr. Griffith," said she, "and told him I was married."

"Thank God," he said, "now perhaps your stories will be better."

"At that time I started writing for Douglas Fairbanks, who was under Griffith's management, but he soon outgrew his field there. I then began writing for Constance Talmadge. At that time John Emerson was there also, so we three collaborated. Now Mr. Emerson has given up directing and just writes. We turned our six plays last year, but are only doing four this year. Our aim is to do fewer and make them better."

"There is much I might say about the moving picture business, but I would like particularly to speak of what the public thinks are inflated values. It must be remembered that America in the last five

years has been supplying the world with pictures. The enormous demand explains the prices that seem so high. We've been working for a world market.

"I do know that it is hard for an unknown writer, no matter how talented, to get a start in the motion picture field. When you try to sell a story you are competing with the best in the business; men like Barrie, H. G. Wells, Bennett and others, who have thrown aside all superior-

It all began in a simple way. After her graduation from the Pratt Institute Library School she went into a big law office to index a scrapbook. "In that scrapbook," says Miss Hull, "there were clippings on every subject under the sun. As I worked on it the thought suddenly came to me, what a rattling good idea for a business man. I saw at once that the fundamental principle of library school training could be utilized in this way, so with that idea



Miss Clara Porter, officer of the Guaranty Trust Company, is shown in large panel

ity of name and position and started in at the lowest round of the movie ladder in order to know the technique from the inside. The product, therefore, must be as good as that in the leading magazines, for which those men write. From now on the movies are going to make great strides. The business will take a stand on a higher plane than it has yet attained."

May Hull Blazes Her Own Trail in Wall Street

MISS MAY HULL is an index and filing specialist in Wall Street, who not only inaugurated the work but built it up until she is now making \$10,000 a year, and during the war her income went even higher. She installs her system into the offices of business men, lawyers, bankers and mercantile concerns. She reorganizes and rearranges correspondence files, clippings, records, statistics, reports, pamphlets, date files and business libraries and then puts in skilled girls to carry the work on.

Miss Hull is the pioneer in her line. She established in 1910 the first school of filing and indexing in the country.

as a basis I commercialized library work.

"At first it was like butting against a stone wall, for I couldn't make the business men see the need of it."

"You see, there was not only frank opposition to women in business, but particularly to any offering from a woman's brain. So strong was the resentment against the feminine invasion of Wall Street that I didn't even dare to put my name on my office door. Until recently it was camouflaged under the cryptic name of M. Hull. Now I can come out boldly in big black letters, so that he who runs may read."

"For once I got well started, the work grew with such rapidity that I did a tremendous business. Then I added a personnel employment service, and now I am supplying banks, trust companies and hundreds of offices in the downtown section. During the war I cooperated with the Government and supplied the War Department with thousands of girls."

Miss Hull is a New York girl, born and brought up in the city. Her success is peculiarly a personal one, and now that she has reached the crest of the wave she feels more strongly than ever that she wants her girls to profit by her experience. The personal contact with the large numbers she has trained has, as a result, become

In panel at right is Mrs. Beatrice Hastings, highly paid advertising expert, and in oval is Miss Anita Loos, who earns six figure income by scenario writing.



MISS JANE MARTIN.



MISS FRANCES MARION.

such an intimate one that they have formed themselves into the May Hull Alumnae Association and meet once a month at her office.

Frances Marion Scores as a Film Director

IN seeking qualities that make for a woman's success we are apt to go far afield looking for some mystic charm by which she wins a place for herself in the business or professional world, when, as a matter of fact, a woman most often succeeds for the same reason as a man, simply because she has ability and a willingness to work. There is Miss Frances Marion, for example, one of the two women directors of movie productions in the country, who earns \$100,000 a year.

Miss Marion holds down a man's size job, and an eight hour day isn't a part of her programme. From 8:30 in the morning until 7 at night she is to be found in the New York studio of a film company, where a dozen screen plays are staged at one time, deeply engrossed in the technical problems of her profession.

Scarcely more than a girl, Miss Marion is already an important factor in the film world, and the best of it all is she has earned the right to the enviable position she holds, and this despite the prevailing notion among the laity that an exaggerated sense of money values exists in every department of film production. She not only makes "tests," directs "sets" and otherwise fulfills the same duties a man would, but lends her advice in the many various phases of this absorbing art. And by no means the least important part of her professional

work consists in writing "scripts" for Mary Pickford.

Miss Marion, apart from her practical grasp of detail and her executive ability, has a remarkable and attractive personality. With a mature judgment, despite her youth, for she is yet in her twenties, she has an unusual creative ability, a highly imaginative and sympathetic temperament.

As a child in California, where she was born, Miss Marion's sense of the romantic, an inherent gift that has been at once the source of joy and tribulation in her life, ran rampant. Her parents suffered reverses in the earthquake, and, as she sadly tells it, never seemed to recover from the blow, so she was left much alone. She spent her life in a realm of make believe, and the creatures of her imagination were always more real and more fascinating than those of every day life.

As Miss Marion grew older this imaginative propensity lost some of the fanciful vagaries of childhood, but as a colorful factor in her life this romanticism has been the means of softening the hard pathway to material success. It helped to sell her paintings when in her early teens she started out to earn her own living. It did much to make her career as a newspaper woman on a San Francisco daily one of increasing good fortune. It was the essential quality in her stories when at the turning point in her career she first met Mary Pickford and was engaged to write scenarios that featured the particular charms of this now internationally popular movie actress.

From that moment Miss Marion's life has been one mad rush, for during the last six years she has not only written the film plays but has supervised their production for Mary Pickford.

During the war Miss Marion did relief



work in France, at the same time gathering spectacular material for a war film in which Miss Pickford was featured.

Helen Woodward Makes

Author Sell His Own Book

A S P. T. Barnum, the great American showman, achieved success by capitalizing human credulity, so Helen Woodward, a young New York girl, became a power in the advertising world by capitalizing curiosity. She saw a way to fame by taking into account the inquisitiveness which is an innate quality in American makeup, so when a big publishing company decided to put a new edition of Mark Twain on the market and Miss Woodward got the advertising contract through the company with which she is connected she conceived the idea of baffling the mind of the reading public to get his works a new audience.

The works of the great humorist had already gone through scores of editions, had been printed in many languages, but as an active selling proposition was for the moment a back number. To win attention, to revive the old love and gain the new--the countless thousands of boys and girls of this generation--meant strategy, but of a perfectly legitimate kind.

Miss Woodward flashed the tale of *Huck Finn* before the public eye, illuminating her sketch with the high lights of the story, but cutting it short at its most exciting juncture. It was all over then but the shouting. The men to whom *Huck Finn* had been a childhood idol were keen for the book which brought back such happy days. The younger generation felt an uncontrollable desire to know all the story. Every one wanted a set of Mark Twain, so that the first year the royalties increased to something like \$60,000. Last year they reached \$75,000.

Miss Woodward is modest, as are most women who are taking a real hand in the world's work. She is thoroughly engrossed by her profession. She started at the lowest round of the ladder and progressed through the advertising departments of various magazines and book publishers in New York. Two years ago two young men in the concern for which she was working left to form an agency of their own and she cast her fortune with them. Her knowledge of books did the rest.

She is a true product of New York is Miss Woodward, having lived all her life here. Still in her twenties, she has a peculiarly alert mind, with the ability to bridge gaps in a somewhat startling fashion.

"It is difficult to have many fixed rules about anything as variable and dependent

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